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Department of Examinations, Sri Lanka Department of Examinations, Sri Lanka Department of Examinations, Sri Lanka Department of Examinations, Sri Lanka Department of Examinations, Sri Lanka

අධ්‍යයන පොදු සහතික පත්‍ර (උසස් පෙළ) විභාගය, 2015 අගෝස්තු
கல்விப் பொதுத் தராதரப் பத்திர (உயர் தர)ப் பரீட்சை, 2015 ஓகஸ்ட்
General Certificate of Education (Adv. Level) Examination, August 2015

ඉංග්‍රීසි I
ஆங்கிலம் I
English I

73 E I

පැය තුනයි
மூன்று மணித்தியாலம்
Three hours

Instructions:

- * Answer all the questions in Part A and Part B.
- * The texts you choose to answer questions from Part A must not be the same as those you answer from Part B.
- * Write the number and letter of each question clearly.

Part A

[This part carries 32 marks. Each question carries 08 marks.]

1. Comment briefly on any one of the following passages, explaining its significance to the play from which it is taken.
 - (a) Soft you, a word or two before you go:
I have done the state some service, and they know't--
No more of that. I pray you, in your letters,
When you shall these unlucky deeds relate,
Speak of me as I am; nothing extenuate,
Nor set down aught in malice. Then must you speak
Of one that loved not wisely but too well;
 - (b) Or if there were a sympathy in choice,
War, death, or sickness did lay siege to it,
Making it momentary as a sound
Swift as a shadow, short as any dream,
Brief as the lightning in the collied night,
That, in a spleen, unfolds both heaven and earth,
And, ere a man hath power to say "Behold",
The jaws of darkness do devour it up.
So quick bright things come to confusion.
 - (c) I know now, I understand at last, Constantine, that for us, whether we write or act, it is not the honour and glory of which I have dreamt that is important, it is the strength to endure. One must know how to bear one's cross, and one must have faith. I believe, and so do not suffer so much, and when I think of my calling I do not fear life.
 - (d) No, I shall not! Pepe: this time you've escaped with your life, galloping off through the dark trees. But one day you will fall. Cut her down! My daughter has died a virgin! Carry her to her room had dress her like a virgin. No one will say anything! She died a virgin. Tell them the bells should ring twice at daybreak.
 - (e) We have time to grow old. The air is full of our cries. [He listens] But habit is a great deadener. [He looks again at Estragon] At me too someone is looking, of me too someone is saying, He is sleeping, he knows nothing, let him sleep on.

[see page two]

2. Comment briefly on any **one** of the following passages, explaining its significance to the novel from which it is taken.

- (a) There have been occasions in my later life (I suppose as in most lives) when I have felt for a time as if a thick curtain had fallen on all its interest and romance, to shut me out from anything save dull endurance any more. Never has that curtain dropped so heavy and blank, as when my way in life lay stretched out straight before me through the newly-entered road of apprenticeship to Joe.
- (b) And after all, Marianne, after all that is bewitching in the idea of a single and constant attachment, and all that can be said of one's happiness depending entirely on any particular person, it is not meant – it is not fit – it is not possible that it should be so.
- (c) Her husband was pumping the Primus. Barefoot, in his wet raincoat; must have been out to pee. The morning sounds were muffled. The children had begun to cough in their sleep for the last hour or so—the same cough that one always hears from black children. The sack was lifted and she could see the silvery hatchings of rain. He poured boiling water on tea-leaves from yesterday afternoon and while waiting for the second-hand brew to strengthen took up the radio with (secretly watching him) the baffled obstinacy of a sad, intelligent primate fingering the lock on his bars....the voice sprang out bland and clear and she was at once sitting with a straight spine.
- (d) I knew my friend Upali would welcome us but I wasn't so sure about his wife. Samanthi had been a fair, pretty girl when she married Upali some seven year ago. She comes from a wealthy family and it was her money that had enabled Pali to venture out on his own. They had been a handsome couple, and very happy, in those early days. But marriage had soured her. She had put on some weight and, at the same time, lost her sunny disposition. She tolerated me but generally disapproved of all Pali's friends.

3. Comment briefly on the following passage, explaining its significance to the short story from which it has been taken.

He picked up the two heavy bags and carried them around the station to the other tracks. He looked up the tracks but could not see the train. Coming back, he walked through the barroom, where people waiting for the train were drinking. He drank an Anis at the bar and looked at the people. They were all waiting reasonably for the train. He went through the bead curtain. She was sitting at the table and smiled at him.

"Do you feel better?" he asked.

"I feel fine," she said. "There's nothing wrong with me. I feel fine."

4. Comment briefly on the following extract, explaining its significance to the poem from which it has been taken.

He is the one that tossing a bomb into
the crowd, takes notes;
the one who from an unseen distance
levels on the tripod that black rifle
with sights that see as far as his soul

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Part B

[This part carries 68 marks. Each question carries 17 marks.]

5. Drama

Answer any **one** of the following questions. Do **not** answer the question which is based on the text you selected in question 1 of **Part A** above.

- (a) It has been asserted that “rightly played, Iago must emerge as the true centre of the tragedy.” Discuss this comment on Shakespeare’s **Othello** through an analysis of Iago’s character and function in the play.
- (b) The key role of the fairies in Shakespeare’s **A Midsummer Night’s Dream** makes it difficult for a contemporary audience to relate to this play. Do you agree?
- (c) Describe the divergent ways in which Chekhov depicts different kinds of artists falling in and out of love in Chekhov’s **The Seagull**.
- (d) Lorca wanted his play **The House of Bernarda Alba** to have “not one drop of poetry” and to represent “pure realism.” He was aiming at the creation of “a photographic document.” How useful are these descriptions to help us understand the play?
- (e) Identify and describe key themes in Beckett’s **Waiting for Godot**. How significant are they for young people in Sri Lanka today?

6. Novel

Answer any **one** of the following questions. Do **not** answer the question which is based on the text you selected in question 2 of **Part A** above.

- (a) Dickens’ **Great Expectations** is “essentially a novel about contentment and humility, as well as honour.” Discuss.
- (b) “**Sense and Sensibility** is not only a tale of two sisters. It is, by extension, a story of women and how they make their way in a world where men possess most of the public forms of power.” Discuss.
- (c) “In **July’s People**, Gordimer juxtaposes white families against black families in order to show racial and gender inequalities in South Africa during Apartheid.” Do you agree?
- (d) Write a critical account of the inter-relationship between ethnicity and gender during the war, as described in Nihal Silva’s **The Road from Elephant Pass**.

7. Short Story

- (a) Write a critical appreciation of your favourite short story of the six stories in your syllabus, explaining why it is especially relevant to the present Sri Lankan context.

OR

- (b) What insights do the short stories you have studied offer about ageing, death and bereavement?

OR

- (c) Using detailed examples from **at least three** short stories in your syllabus, describe how spoken language is used to enhance the authenticity of key characters.

8. Poetry

- (a) Identify a shared theme in **three** poems from your syllabus, and write a brief introduction to them.

OR

- (b) Contrast the treatment of love in poems from **any two** literary periods in your syllabus.

OR

- (c) Critically analyse **one** of the following:

- (i) Common issues contained in the three Sri Lankan poems in your syllabus.
- (ii) Winter imagery in Bronte’s “Remembrance” and Eliot’s “Preludes”.
- (iii) Similarities and differences in the treatment of nature by Keats in his “Ode to a Nightingale” and Shelley in his “Ode to a Skylark”.

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கல்விப் பொதுத் தராதரப் பத்திர (உயர் தர)ப் பரீட்சை, 2015 ஓகஸ்ட்

General Certificate of Education (Adv. Level) Examination, August 2015

ඉංග්‍රීසි II
 அங்கிலம் II
 English II

73 E II

පැය තුනයි
 மூன்று மணித்தியாலம்
 Three hours

* This question paper consists of four questions. All questions are compulsory.

1. Write a composition on ONE of the following topics, paying attention to relevant facts and supporting evidence, structure, organization, coherent argument, accurate language and expression. (30 marks)

- (1) Unpaid community service should be a compulsory part of the school curriculum.
- (2) Being a celebrity brings more problems than benefits.
- (3) "The more things change the more they remain the same."
- (4) Write a report on the human-elephant conflict in Sri Lanka.
- (5) A review of a recent play you have seen.
- (6) A friend wants to celebrate her/his 19th birthday in a special way and has asked you to help. Advise your friend on how to make this birthday celebration unique.

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2. Reading comprehension and précis.

- (a) Read the following passage and answer the questions given below it. (10 marks)

The Midwifery Registration Act of 1902 resulted in the registration and education of midwives coming under the control of medical men, and a doctor had to be called in if anything went wrong with a delivery. A major reason why doctors did not usurp the role of midwives was that they realized that there was no way in which they could meet the demand – in the late 18th century seven out of every nine births were attended by female midwives. Also many doctors did not want to attend poor women. Doctors thus deskilled midwives, and while female midwives continued to attend poor women in childbirth, doctors attended the wealthy. Medical domination of childbirth continues in the late 20th century, and indeed it could be argued that it has increased, because the majority of the births are in hospital under the official control of a consultant, and because of the increased use of medical technology. While most women are actually delivered by a (female) midwife, the ultimate control remains in the hands of the (generally male) obstetrician.

Nurses, too, play a subordinate role in the medical division of labour. Nursing has always been and continues to be a predominantly female province. Most nursing is of course done by women, as unpaid carers in the domestic sphere. However, nursing in the public sphere is also predominantly a female occupation. While caring for the sick was undertaken by a variety of institutions in the past, it was not until the middle of the nineteenth century that nursing emerged as a separate occupation. Prior to that, nursing in hospitals was seen as a form of domestic work that required little specific training and was usually undertaken by married women, doing little different for their patients than they did for their families at home. The demarcation between nurses and patients was blurred – able-bodied convalescent patients were expected to help the nurses with the domestic work in the wards. Florence Nightingale suggested that in the mid-nineteenth century nursing was mainly done by those "who were too old, too drunken, too dirty, too sordid or too bad for anything else". The argument that nurses needed training and the recognition by doctors that bedside medicine meant that patients needed monitoring, developed before Florence Nightingale's reforms. She did attempt to develop nursing as a profession and to recruit middle-class women, who received a training. These reforms took place in the voluntary hospitals, and it was not until in the late nineteenth century that nurses in workhouses were trained.

While Florence Nightingale recognized the need for trained nurses, she trained them in obedience, so that in the division of labour between nurses and doctors, nurses were seen and saw themselves as subordinates of doctors and under medical control. Nor did Nightingale challenge the link between womanhood and nursing. Eva Gamarnikov has pointed out that in the Nightingale model nurses were still responsible for the cleaning of the wards as well the care of the patients. She suggests that the relationship between doctor and nurse paralleled the relationship between the Victorian husband and wife in the family. The nurse looked after the physical and emotional environment, while he, the doctor, decided what the really important work was and how it should be done. Thus, the good nurse was the good mother, concerned with caring for her patients.

In the twentieth century, while nurses no longer see themselves as handmaidens of doctors, they have remained trapped in their status as subordinate to doctors. In 1918 the Nursing Register was introduced, and the Nurses Act 1943 established state enrolled nurses as well as state registered ones, but neither kind is recognized as independent practitioners. (609 words)

● Write the **letter** of the correct answer in your answer script against the **number of the relevant question**.

- (1) The Midwifery Act introduced in 1902
 - (a) benefited the nurses to a great extent.
 - (b) focused on giving the best of services to the patients.
 - (c) did not eliminate the power doctors had over nurses.
 - (d) benefited both doctors as well as their patients.
- (2) Doctors did not usurp the role of midwives mainly because
 - (a) they were disinterested in delivering babies.
 - (b) there were too many babies being born and it was not possible for them to attend to all the deliveries.
 - (c) deliveries were always difficult and they wanted to avoid difficulties.
 - (d) they had other important matters to attend to.
- (3) Doctors deskilled midwives because
 - (a) they were cleverer than the midwives.
 - (b) they were more educated than the midwives.
 - (c) they were mercenary.
 - (d) they did not like to deliver babies.
- (4) The female midwives mainly attended
 - (a) poor women
 - (b) rich women
 - (c) both the rich and the poor
 - (d) only sick women at childbirth.
- (5) Medical domination of childbirth has increased because
 - (a) the nurses and the midwives are trained.
 - (b) of the increased use of medical technology.
 - (c) the ultimate control in childbirth lies in the hands of a male obstetrician.
 - (d) midwifery is predominantly a female profession.
- (6) Nursing continues to be a predominantly female profession because
 - (a) females are kinder to patients than are males.
 - (b) nursing is seen as a form of domestic work suited to females.
 - (c) males are less equipped to take up nursing.
 - (d) nursing is considered a lower level profession.

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- (7) According to the text Nursing emerged as a separate occupation in
- (a) the early part of the 20th century.
 - (b) the mid 19th century.
 - (c) the mid 20th century.
 - (d) the late 20th century.
- (8) Florence Nightingale
- (a) trained nurses to rise up against medical control.
 - (b) challenged the influence of gender differences in the medical profession.
 - (c) did not recognize the oppression of nurses in the medical profession.
 - (d) did not think it was necessary to train nurses who were already in the profession.
- (9) The writers of the text quote Eva Gamarnikow because they
- (a) approve of the link between the good nurse and the good mother.
 - (b) believe that it is best that the relationship between doctor and nurse parallels the relationship between the Victorian husband and wife.
 - (c) disapprove of the existing relationship between doctors and nurses.
 - (d) think that it is the duty of nurses to be responsible for cleaning of the wards as well as looking after patients.
- (10) The main concern of the above text is to create awareness of the
- (a) changes wrought in the career of nurses after the introduction of the practice of registration.
 - (b) development made by midwives in their field of work.
 - (c) link between womanhood and nursing.
 - (d) control doctors have over midwives and nurses.

(b) Write a **précis**, summarising the passage given in question No. 2 above, following the instructions given below. Use **your own words** as far as possible. (20 marks)

- (1) Begin the précis on a **new sheet**. Divide your page into **5 columns**, and number the lines.
- (2) Write the précis in approximately **200 words**.
- (3) State the **number of words** you have used.

3. Read the following passage and answer the questions given below it, using **your own words** as far as possible. (20 marks)

Truth, Sekhar reflected, is like the sun. I suppose no human being can ever look it in the face without blinking or being dazed. He realized that, morning till night, the essence of human relationship consisted in tempering truth so that it might not shock. This day he set apart as a unique day – at least one day a year we must give and take absolute Truth whatever may happen. Otherwise life is not worth living. He told no one of his experiment. It was a quiet resolve, a secret pact between him and eternity.

The very first test came while his wife served him his morning meal. He showed hesitation over a titbit, which she had thought was her culinary masterpiece. She asked, "Why isn't it good?" At other times he would have said, considering her feelings in the matter, "I feel full up, that's all." But today he said, "It isn't good. I'm unable to swallow it." He saw her wince and said to himself, "Can't be helped. Truth is like the sun."

His next trial was in the common room when one of his colleagues came up to him and said, "Did you hear the death of so-and-so? Don't you think it's a pity?" "No," Sekhar answered. "He was such a fine man," the other began. But Sekhar cut him short with: "Far from it. He always struck me as a mean and selfish brute."

During the last period, Sekhar received a note from the headmaster: Please see me before you go home." Sekhar said to himself: "It must be about those horrible test papers." A hundred papers in the boys' scrawls: he had shirked this for weeks, feeling all the time as if a sword were hanging over his head.

The bell rang, and the boys burst out of the class.

Sekhar paused for a moment outside the room to button up his coat; that was another subject the headmaster always sermonized about.

He stepped in with a polite "Good evening, sir."

The headmaster looked up at him in a very friendly manner and asked, "Are you free this evening?" Sekhar replied, "Just some outing which I have promised the children at home....."

"Well you can take them out another day. Come home with me now."

"Oh...yes sir, certainly..." And then he added timidly, "Anything special, sir?"

"Yes," replied the headmaster, smiling to himself... "You didn't know my weakness for music?"

"Oh, yes, sir..."

"I've been learning and practising secretly, and now I want you to hear me this evening. I've engaged a drummer and a violinist to accompany me...this is the first time I'm doing it full-dress, and I want your opinion. I know it will be valuable."

Sekhar's taste in music was well known. He was one of the most dreaded music critics in town. But he never anticipated his musical inclinations would lead him to this trial...

"God hasn't given me a child, but at least let him not deny me the consolation of music," the headmaster said pathetically.

At home the headmaster proved very ingratiating. He sat Sekhar on a red silk carpet, set before him several dishes of delicacies, and fussed over him as if he were a son-in-law of the house. He even said, "Well you must listen with a free mind. Don't worry about these test papers." He added half humorously, "I will give you a week's time."

"Make it ten days sir, sir," Sekhar pleaded.

"All right, granted" the headmaster said generously. Sekhar felt really relieved now – he would attack them at the rate of ten a day and get rid of the nuisance....

The incense sticks burnt low. Sekhar's head throbbed with the medley of sounds that had assailed his eardrums for a couple of hours now. He felt half stupefied. The headmaster had gone nearly hoarse, when he paused to ask, "Shall I go on?"

Sekhar replied, "Please don't sir, I think this will do..."

The drummer and the violinist put away their burden with an air of relief. The headmaster removed his spectacles mopped his brow, and asked, "Now come out with your opinion."

"Can't I give it tomorrow, sir?" Sekhar asked tentatively.

"No, I want it immediately – your frank opinion. Was it good?"

"No, sir..." Sekhar replied.

"Oh!... Is there any use continuing my lessons?"

"Absolutely none, sir..." Sekhar said with his voice trembling.

He received a call from the headmaster in his classroom the next day. He went up apprehensively.

"Your suggestion was useful. I have paid off the music master. No one would tell me the truth about my music all these days. Why such antics at my age! Thank you. By the way what about those papers?"

"You gave me ten days, sir, for correcting them."

"Oh, I've reconsidered it. I must positively have them here tomorrow..."

- (1) What kind of a teacher is Sekhar? Use appropriate examples to support your position. (04 marks)
- (2) How does the writer show that the headmaster was not a skilled musician? (04 marks)
- (3) "At home the headmaster fussed over Sekhar as if he were a son-in-law of the house." What does this statement reveal about the relationship between fathers and sons-in-law in this context? (03 marks)
- (4) Describe the relationship between the headmaster and Sekhar. (05 marks)
- (5) How does speaking the truth affect Sekhar? (04 marks)

4. Read the following poem and answer the questions given below it, using **your own words** as far as possible. (20 marks)

Poem at Thirty Nine

*How I miss my father.
I wish he had not been
so tired
when I was
born*

*Writing deposit slips and checks
I think of him.
He taught me how.
This is the form,
he must have said:
the way it is done.
I learned to see
bits of paper
as a way
to escape
the life he knew
and even in high school
had a savings
account.*

*He taught me
that telling the truth
did not always mean
a beating;
though many of my truths
must have grieved him
before the end.*

*How I miss my father!
He cooked like a person
dancing
in a yoga meditation
and craved the voluptuous
sharing
of good food.*

*Now I look and cook just like him:
my brain light;
tossing this and that
into the pot;
seasoning none of my life
the same way twice; happy to feed
whoever strays my way.*

*He would have grown
to admire
the woman I've become:
cooking writing, chopping wood,
staring into the fire.*

- (1) Why do you think the speaker wishes that her father was not so tired when she was born? (04 marks)
- (2) What does the daughter say she learnt from her father? (04 marks)
- (3) Explain how cooking is used in the poem to compare the values and lifestyles of father and daughter. (04 marks)
- (4) What aspects of the speaker's life does she say her father would have grown to admire? What is the significance of the phrase "would have grown" in the poem? (04 marks)
- (5) How does the title of the poem help you to understand the mood of the speaker? (04 marks)

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